

Poetic issues in the works of Yusuf Maddah and Muhammad Fuzuli (XIV and XVI centuries)

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Abstract

For comparative analysis, although the authors of both works are known, "Varga and Gulshah," "Leyli and Majnun" were memorized as an epic by folk artists in ancient times. Our goal is not to investigate the origins of these two works, but to compare the language of the images in work with the environment in which they live, their desires, want to realize and to analyze the main points in parallel in by the writing patterns of both centuries - also, showing similarity of the works, the linguistic and stylistic features of both Azerbaijani-Turkic poets, the sequence of events in work in terms of plot and composition, etc., such as to convey the literary issues.

Yusif Maddah wrote "Varga and Gulshah" in the form of "assemblies," and by his style; at the end of each assembly, he referred to both written and oral examples of folk literature. This tradition was seen in Muhammad Fuzuli's "Leyli and Majnun." No matter how much both the predecessor and the successor refer to sources close to the content, the sequence of events shows that both Azerbaijani-Turkic poets benefited more from Turkic folk art.

Keywords: Azerbaijani-Turkic literature, Yusif Maddah, Fuzuli, maqal, middle age, analysis, poetic, epic poem, masnavi, comparison

INTRODUCTION

When looking at the works of both poets, of art they create, it is possible to come across examples with the same content in classical Azerbaijani literature. When a writer writes the sample, first of all, he perfectly studies the political situation, literary and artistic landscape, and the laws of the language of the time in which he lived; then steps on this path by carefully considering other necessary points.

Different points always emerge when we collect and analyze examples of literature from different centuries. Because each century is known for its rules. Also, throughout history, some of the words accumulated in the lexical fund of our language have remained phonetically stable and expressed different meanings. In contrast, others have changed their phonetic structure, keeping their meanings do not change. This difference was easily seen when analyzing poetry and prose from different periods.

The purpose of our research is to discuss the poetic issues and similar parallels in the works of Yusif Maddah and Muhammad Fuzuli, who lived and worked in the XIV and XVI centuries.

Yusif Maddah wrote this work in the form of "assemblies" as well as in the "Maqtali-Hussein" masnavi, and at the end of each assembly, he applied both written and oral examples of folk literature by his style. According to scientists, until the 16th century, two types of poetry in Azerbaijan - classical poetry and folk poetry - developed in different directions. The first had a written tradition and, the second had an oral tradition (Musa, 2020, p.8). The purpose of the work in the form of assemblies was to read the work among the people, the masses, to spread and recognize it quickly. Yusuf Maddah as a poet close to the people and their spirit always tried to create his works in simple language and be the first reader.

Although Yusif Maddah appealed to sources close to the subject to compose the poem "Varga and Gulshah," the sequence of events shows that the poet benefited more from Turkic folk art. The work written on the

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theme of love belongs to the epic-lyrical genre. Muhammad Fuzuli's masterpiece "Leyli and Majnun," which has a unique style in Eastern literature and is distinguished by the diversity of language, put an end to the works of his predecessors of the same name. When we look to the examples along the plotline, we see that both written and oral folklore complement each other, as in Yusif Maddah's "Varga and Gulshah." "Leyli and Majnun," the most worthwhile example of Nizami Ganjavi's "Khamsa," highlights some according to "Fuzuli style" in terms of the sequence of events, the different language of the images, the attitude to the environment by Muhammad Fuzuli. Yusif Maddah wrote "Varga and Gulshah" in the ramal, and Fuzuli wrote "Leyli and Majnun" in the hazac of eruz species. The base theme of both works is the mutual love of two lovers. Although they were been written in different centuries, there are many similarities in the plot of both. The Masnavi "Varqa and Gulshah," consisting of 1700 couplet and six assemblies, begins with the name of Allah and the Prophet. Muhammad Fuzuli's poem "Leyli and Majnun" also praises Allah and His Messenger with poetic colors.

Like his successor Yusif Maddah, Fuzuli, in all his works formed a single, unique writing style by using examples of both written and oral folk literature. In Fuzuli's poem, the love of two lovers for each other were confronted with the period they lived and the environment in which they were been brought up. It is almost as if their love is different from the environment in which they live. People who still live with old ideas and thoughts cannot accept such attitudes that are not in line with tradition. But in Yusif Maddah's poem, society, and the environment are not indifferent to the love of two young people; on the contrary, they do their best. However, some social problems prevent the two young people from reuniting. Literary scholar A.Safarli writes about this: "... Human dignity, the measurement of the highest human qualities with money and wealth, creates strong obstacles and gaps in the way of young people who love to be valued" (Alyar, 2017, p. 90). The main event that prevented Varga and Gulshah from reuniting was the death of Varga's father in the war with Amr and the subsequent bankruptcy of the family. Gulshah's mother does not want to marry her daughter to a poor boy, ignoring everything her father Hilal says, claiming that Varga is an orphan and has no money. The mother prevents them from being together with various obstacles. Both lovers do their best to overcome all these obstacles. In "Leyli and Majnun," Leyli's mother does not like Majnun, a wandering "love madman" who wanders her daughter, stays away from people, and befriends animals in the desert. Such an action does not suit himself and the noble family. For this reason, he married Leyli to Ibn Salama, a wealthy man, and so on. It should be noted that in comparison, it is often possible to come across similar scenes in both works.

In "Varga and Gulshah", Gulshah's life is not what she wanted. He faces many difficulties to get to Varga. Although at first Gulshah was a candidate for Varga, but later the situation changed completely. Varga and Gulshah get married but was been abducted by their enemy Amr. The events in work begin after that. Varga's fight with Amr, his father's death in a fight with Amr to help his son Humam, and the plundering of his wealth are obstacles between the two lovers. For this reason, when Gulshah's mother told Hilal that she would marry her daughter to a rich man so that she could live happily, Gulshah's father protested and said that he would keep his promise to Varga's father. However, Gulshah's mother, ignoring Hilal's insistence, does not change her mind and does her best to do so. His mother marries Gulshah twice, but each time Gulshah manages to protect herself with various excuses, pleas and tricks, does not give up, and boldly declares that her whole body belongs to Varga. In work, after marrying Gulshah with Amr, she does not surrender to him but turns her face to God and prays as follows: Bend içinde bunda qaldum ben esir, Bir meded irgil bana, ya destgir. Aşiqem, zalim elinə düşmüşəm, Kim, yüzü çirkin, sözi ziştı-le`in. Bir yana düşmen hücum alub sürür, Vergilen Verqayı bu dem(de) bana. (Explanation: I was captured in the dam, Give me some help, or support. I am in love, I have fallen into the hands of a tyrant, That ugly face, ugly words. On the one hand, the enemy is attacking, The taxed Varga is still with me) (Cahangir, Zamina, 1988, p.118).

In another scene of the work, after coming to the house of Gulshah Malik Mohsin, he says that he belongs to Varga with all his being: Bilmez isen şimdi bil, agah ol, Bu cahanda Verqadur yarum benüm, Verqadən ayrığı ağyarum bənüm. Can ile ol benü sevür, ben anı. Ben ana can, ol benüm canüm canı. (Explanation: If you don't know, know now, be aware, In this world, Varga is my half, I have no other half but Varga, He loves me with all his body, I love him, I am his soul, he is my soul) (Cahangir, Zamina, 1988, p.153).

Such similarities we can see in Fuzuli's poem "Leyli and Majnun." For example, when Leyli got married, she cried and boldly told Ibn Salama that she belonged to Majnun with all her heart. One of the researchers

expresses his opinion as follows: "In Fuzuli's work, both Allah and Leyli are the same artistic concepts. Leyli is a lover, a symbol of God according to classical art philosophy. In this world, Majnun is reunited with the spirit of God in that world, Leyli. This cannot be called reunite. The most tense point of the poem from the poetic-psychological point of view begins where Leyli got rid of Ibn Salam and cried out to Majnun (www.anl.az/down/meqale/kaspi). Women's courage is an example of courage. Leyli is deceived, the dreamer hopes for her first love, but she is not worthy of the real Majnun. Nevertheless, he still does not break his promise. Although he was married to Ibn Salama, he was physically and mentally attached to Majnun. This attachment further purifies her feminine dignity. In each of the classical works, the real Turkish women, who are known for their dignity and zeal, who are faithful to their promises in love, are portrayed in the same way as an angel who endures their sufferings. For comparison, let's present Gulshah's poem and Leyli's ghazal: Ben nederem cümle alem mülkünü, Gör anunla olmaz ise tacü külah. Olmasun ansuz bana canü cahan, Olmasun bir lehze ömrü izzü cah. Neydeyim kim, Verqa vüsletüz bana. (Explanation: What am I, the property of the world? No matter what happens to me with khurshid. No matter who does not come to me without Varqa reunion) (Cahangir, Zamina, 1988, p.152). This ghazal is from the language of Leyli: Xilafi-re'yim ilə, ey felek, medar etdin! Meni, gül ister ikən, mübtelayi-xar etdin! Müruri-ömrde bir dönmedin muradımla, Dönə-dönə mene zülm etməyi şüar etdin! Bir özgeni mene yar eylemekle sen guya, Menimle yar olanı özge ile yar etdin! (Means: With my caliphate, you have made me a fool! You have humiliated me while I wanted flowers! You have never turned your back on me; You have repeatedly called me to oppress you! By helping someone else, you allegedly, You helped someone else!) (Fuzuli, 2005, p.136-137). The passages for comparison are words that flow from the hearts of women at different times. The ideas in both examples were expressed for the same purpose, that is, suffering, grievances, despair, and misfortune manifest themselves in both passages.

In the poems, the images of the mother, which were distinguished by their originality, differ from each other. Fuzuli describes Leyli's mother as a smart woman in his poem. Leyli's mother, knowing that her daughter is in love at school, advises her to act worthy of herself, her family, and her name: K'ey şux! Nedir bu göftüguler, Qılmaq sene te'ne eybuculer? Neyçün özünü ziyan edirsən!

Yaxşı adını yaman edirsən? (Means: O happy! What are these rumors? Aren't you ashamed? Why are you hurting yourself? Hurting your good name? Oh, my two eyes, it is evil! Do not lose our honor, please!) (Fuzuli, 2005, p.55-56)

The mother's image created by Yusif Maddah in the poem is different. In other words, the only thing that makes Gulshah's mother think is that her daughter will marry someone rich in the world and, she will be dumbfounded. According to him, everyone who has wealth is the happiest in life. The mother, who sees the easy way to live comfortably in money and wealth, is determined. Gulshah's mother's dialogue with her husband Hilal confirms what we said in work: Övret ayur: Varqa olmuşdur yetim, Şimdi Varqa kim, ya Gülşah ki. Yoq əlində xanüman, altun, gümüş, Söyleme bu sözi kim, bitmez bu iş. Varqanun irmez eli hem altuna, Gülşahı ben vermezem versün tana! (Means: His wife says: Varga has become an orphan, Now who is Varga, or Gulshah. No lady in hand, gold, silver, Do not say who said this word; this work will not end. Varga's hand is not enough for gold; I will not give Gulshah earrings) (Cahangir, Zamina, 1988, p.124-125).

Varga and Majnun, the main characters, have very similar ways of life. They open their eyes to the world, go to school, meet the girl they love first, then the obstacles they face, and so on. Similar points were described in both works. Although there are similarities between "Varga and Gulshah" and the poem "Leyli and Majnun," we also notice some structural differences in the sequence of events. For example, conveying the news of Gulshah's death to Varga through the trickery of her parents is a slightly different scene. Gulshah's parents: "Gulshah is dead!" - They cut a sheep and buried it, built a grave, and conveyed this news to Varga. Varga sighs when she hears this and recites this poem: Vay ol derde kim, dermanı olmaya, Andan ol cövr kim, payanı olmaya. Ya nigarın, bir od ürdün canume, Tamu odı ile suzan olmaya. Ol nece aşiq ola meşuqenün, Girüben gorinde mehman olmaya. (Means: Woe to those who are in pain, who have no medicine, Who are in pain, have no share. O marriage, a fire has struck my soul, Do not be consumed by the fire of hell, How can you fall in love with your lover, Don't be a guest in the grave) (Cahangir, Zamina, 1988, p.155-156).

In Fuzuli's poem, Majnun cries when he hears the news of Leyli's death and cries and says so:

Yandı canım hicr ilə, vesli-rüxi yar isterem, Derdmendi-fırqetem, dermanı-didar isterem. Bülbüli-zarem,

degil bihude efgan etdigim, Qalmışam nalan qefes qeydinde, gülzar isterem. (Explanation: My soul is burnt with sorrow, I want a spiritual help, I want grief, I want medicine) (Füzuli, 2005, p.218).

Although both heroes have the same heartache, feelings, and attitude to the bitter news, the different descriptions are that the Gulshah's death is false and Leyli's death is true. In both cases, the deaths of beauties affect lovers in the same way, and their cries and heartburn are similar. Love does not recognize the desert, the century and the age! Love is the most delicate, purest, most delicate gift that God has given to the children of Adam! God created man by giving him more love, affection, and desire than any creature. That is why God loves man more than anything else! The Holy Quran also states: "And when your Lord said to the angels: Surely I am going to place a successor in the earth." They said, "Will you leave in it a man who will cause corruption and shed blood?" Yet we recite the Quran, glorifying You with perfection. God said, "Surely I know what you do not know" (<https://quranikarim.com>).

It should be noted that there are similarities in the structure of the scene of the burial of lovers who died at the end of both works. In "Varga and Gulshah," Gulshahi is buried in the grave of Varga, and in "Leyli and Majnun," Majnun is buried in the same place with Leyli.

When comparing the works, it is possible to come across religious-mystical images. Thus, in the poem "Varga and Gulshah," after the death of Varga and Gulshah, Malik Mohsin met with Mustafa Hazrat (Prophet) and told him about the unrequited love of Varga and Gulshah. When the Prophet heard this, he went to the lover's graves with Malik Mohsen, saying that they were not been martyred. At the grave, Hazrat Mustafa asked for life for the lovers, for the sake of Hazrat Ali, Hazrat Omar, and Hazrat Gabriel. In Fuzuli's poem, Majnun was buried in the same grave as his lover after saying goodbye to Leyli's grave, and then Zayd saw in a dream that they were walking hand in hand. About what happened throughout the work, we can see that the reunion of lovers took place by the will of God. In Fuzuli's poem "Leyli and Majnun," it would be correct to connect the untimely death of lovers with the fact that the environment was still connected with old traditions. It is clear that in work the two lovers, who are suffering in love and was connected with the love of life, are dragged to their deaths by the advice of narrow-minded people, adhering to old traditions and family laws. It is possible see that how is he drowning and dying spiritually.

RESULT

The theme of love, which is referred to as the main direction in classical literature, is different in terms of its diversity, different shades of images, and the sequence of events about each other. Such points can be easily observing not only during the analysis of the work, but also through the means of the average readers.

Although the authors of the works we have involved in the comparative analysis are known, "Varga and Gulshah," "Leyli and Majnun" have been memorized by folk artists since ancient times as an epic. Our goal is not to study the etymology of these two works, but to compare their heart desires, the life they want to realize with the environment in which they live through the language of the images in work and analyze the main points in parallel with the writing style of both centuries. Also, by showing similarity in the works, conveys the linguistic and stylistic features of both Azerbaijani-Turkic poets, the sequence of events in work in terms of plot and composition, and other literary issues. Azerbaijani-Turkic poet Yusif Maddah, who wrote in the 14th century, gave a new valuable example to Turkish literature and poetry by writing the most famous and well-known masnavi "Varga and Gulshah" in ancient Anatolian Turkic. In his unique works, the classical writer described the literary landscape of his time, the intra-linguistic processes in accordance by his style, and created the ideologically and artistically work "Varga and Gulshah." The main theme of this perfect work was "love and affection," which is considered acceptable for the classical poetry tradition of the time. When you look at the content of the work, you can see that the events go in this direction from the beginning to the end.

Also, Yusif Maddah and Mohammad Fuzuli, using the motifs of the Holy Quran, gave a new tone to the works involved in our research and further expanded the philosophical content of the examples. Yusuf Maddah enriched his examples with poetic colors by referring to the verses in the Holy Quran.

If we compare the images depicted in work, Gulshah-Leyli, Varga-Majnun, Gulshah's mother-Leyli's mother, Malik Mohsen-Ibn Salam, Malik Mohsen-Zayd will appear. Although both the similarity of the spoken images and the positions in work belong to different periods, their places are very close to each other. This

closeness stems from the nationalism in the language of the examples, the originality of the inner world of the images, and the fact that the creative writer is well acquainted with all the laws of the time.

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